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Twelfth Night, 1957

Montana State University (Missoula, Mont.). Montana Masquers (Theater group)

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Fifty-Second Season

Montana State University College of Fine Arts

presents

Montana Masquers

in

William Shakespeare's

TWELFTH NIGHT

OR, WHAT YOU WILL

BO BROWN, Director

CLEMEN M PECK, Designer and Technical Director

May 3, 1957 — Bigfork Public Schools, 1:00 p.m. and 8:00 p.m.

May 4 — Asa Wood Junior High School Auditorium, Libby, 8:00 p.m.

May 6 — Girls Central High School Auditorium, Butte, 2:00 p.m. and 8:00 p.m.

May 7 — Western Montana College of Education, Dillon, 1:30 p.m. and 8:00 p.m.

May 8 — Livingston High School, 1:15 p.m. and 8:00 p.m.

May 9 — Great Falls High School, 8:15 p.m.

May 10 — Big Sandy High School, 8:00 p.m.

May 14, 15, 16 — University Theater, Missoula, 8:15 p.m.

CAST

(In Order of Appearance)

Orsino, Duke of Illyria	Dean Biesemeyer
Curio , gentleman attending on the Duke	Jeff Watson
Valentine , gentleman attending on the Duke	Dan Hoffman
Viola , a young woman, sister to Sebastian	Heather McLeod
A Sea Captain , friend to Viola	John Melton
Sir Toby Belch , uncle to Olivia	Doug Giebel
Maria , Olivia's woman	Marilyn Strickfaden
Sir Andrew Aguecheek	Edward Brodniak
Feste , a Clown and servant to Olivia	Bruce Cusker
Olivia , a countess	Dolores Vaage
Malvolio , steward to Olivia	Gordon Rognlien
Antonio , a sea captain, friend to Sebastian	Merrill Evenson
Sebastian , a young gentleman, brother of Viola	Robert Johnson
Fabian , servant to Olivia	Bill Kearns
An Officer	John Melton
A Priest	Jeff Watson

PRODUCTION STAFF

Assistant to Mr. Brown	Dolores Vaage
Stage Manager	Doug Giebel
Lighting	Bruce Cusker and John Melton
Costumes designed and executed by	Marilyn Strickfaden
	Arline Malouf and Mrs. A. J. Strickfaden
Make-up	Dolores Vaage
Properties	Bill Kearns
Stage Crew	The Members of the Company
Cover Photo	Cyrile Van Duser and Dick Harris

SETTING — A city in Illyria, and the seacoast nearby

ACT I

- Scene 1 — The Duke's Palace
- Scene 2 — A street in Illyria
- Scene 3 — Olivia's house
- Scene 4 — A street in Illyria
- Scene 5 — Olivia's house
- Scene 6 — A street in Illyria
- Scene 7 — Olivia's house

ACT II

- Scene 1 — The Duke's Palace
- Scene 2 — Olivia's orchard
- Scene 3 — A street in Illyria
- Scene 4 — Olivia's orchard

ACT III

- Scene 1 — Before Olivia's house
- Scene 2 — Olivia's house
- Scene 3 — Olivia's orchard
- Scene 4 — Before Olivia's house

NOTES ON TWELFTH NIGHT

Of the early stage history of **Twelfth Night**, mercifully little is known. Such documentation as has survived reveals as a probable date of composition, 1600-1601, a revival for court performance in 1618, and a further refurbishing in 1623 with the suspicious title of "Malvolio." If still alive, Shakespeare would probably not have been surprised. By 1620 tragicomedy, sentimentalized and sensationalized, was all the rage, so that actors would naturally emphasize whatever aspect of the play had immediate appeal to an audience whose perceptions had declined under the pressure of too much Beaumont and Fletcher, too much Massinger. After all, Shakespeare's own sub-title is **What You Will**.

Malvolio is not the hero, of course, though many generations of playgoers continued to believe that he was, just as they believed that the real center of interest in the play is the high jinx of Sir Toby and Sir Andrew. If some of us think we know better today, it is because we cannot, trapped in a world bursting with what Dr. Johnson denoted as sin and sorrow, emotionalize over a practical joke that failed to teach a stuffed shirt a lesson he needed to learn. And we can remind ourselves, somewhat nostalgically, that Twelfth Night means the twelfth day of the traditional Christmas season, when men and women used to rejoice innocently in the promise of Epiphany. Snugly safe in a theater seat, we can even submit to the empire of the Lord of Misrule, as Shakespeare's first audiences did, and laugh at folly (of which there is a rich abundance in the play) and smile at vice (of which there is very little). But we are more inclined to reflect with Viola "that nature with a beauteous wall/Doth oft close in pollution," and that ingratitude is more to be hated than "lying, vainness, babbling, drunkenness,/Or any taint of vice whose strong corruption/In habits our frail blood."

Like all great comedies **Twelfth Night** discloses the eternal vagaries of human nature. Open the play anywhere and there in all their charm and essential inanity are common, yet plausible ways of misunderstanding life: Elizabethan ways, twentieth century ways. With Malvolio we can wax petulant and ask the Sir Toby in the next apartment, "Is there no respect of place, persons, nor time in you?" With Sir Toby we can hate an "unfill'd can" and retort, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" With Olivia we can over-dramatize grief and vow to live monastically for seven years, or at least for seven months. And with Orsino we can cultivate irresponsibility and murmur with a delicious melancholy, "If music be the food of love, play on/Give me excess of it, that surfeiting/The appetite may sicken and so die." The language is different; the sentiments are the same.

But we may not discover, because we have no Feste to tease us into thought, that like Malvolio we too bristle with self-love, languish in emotionality like Olivia and Orsino, and hiccough "in the third degree

of drink" like Sir Toby. What Feste tells us that it is easy to become "a corrupter of words," that "pleasure will be paid one time or another," and that "youth's a stuff will not endure?" Would we listen if Feste turned up in our own living rooms? Would we make the choice Shakespeare suggests we ought to make, or would we prefer the self-delusions that reduce Illyria to a confusing state of "midsummer madness?"

It is not a choice between cut and dried alternatives, the kind peddled in too many movies and television playlets. Rather the choice implies the proper blend of what is best in the wayward thoughts and excessive actions of Orsino, Olivia, Malvolio and Sir Toby. Love, cakes and ale, respect for place, persons and time are all valuable, but in what proportions? Too wise to dogmatize, Shakespeare refuses to say. Nevertheless, as Viola maneuvers into and finally out of the labyrinth of deceptions, self-deceptions and counter-deceptions that epitomize life in Illyria, the right proportions begin to take shape. The blessing is that they differ for all of us. For as Feste, the only inhabitant of Illyria who has nothing to learn and has discovered that very little can be taught directly, sings in the semi-nonsense song that concludes the play:

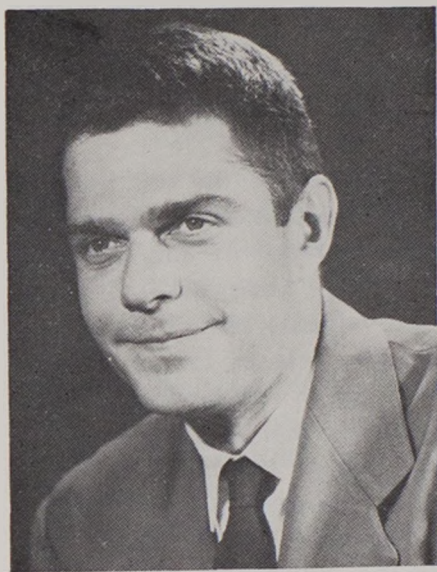
A great while ago the world begun,
With hey, ho, the wind and the rain;
But that's all one, our play in done,
And we'll strive to please you every day.

It is finally a question of—what you will.

Walter N. King
Assistant Professor, Department of English
Montana State University

SYNOPSIS — *Twelfth Night* is the romantic story of Viola and Sebastian, brother and sister, twins exactly resembling each other who are separated in a shipwreck—and each thinks the other dead. They are separately cast up upon the shores of Illyria, where Viola disguises herself as a man and finds employment as a page in the service of the melancholy Count Orsino—and immediately falls in love with him. Orsino, in love with the beautiful Lady Olivia, sends Viola (now disguised as Cesario) to plead his suit with her. Olivia continues to refuse the Count's suit and falls in love with the disguised Viola. Thus Viola loves the Duke; the Duke loves Olivia, and Olivia loves Viola (who she thinks a man.) Meantime, Viola's brother, Sebastian, has made his way to Illyria, sad over the death of his twin sister. He is mistaken for her and becomes involved in the web of mistaken identity. Adding revelry to the story are the members of Olivia's household—among them, Feste, the Clown; Sir Toby Belch, the countess' irresponsible uncle; Maria, her woman; Fabian, her servant; Malvolio, her steward, and an implausible suitor, Sir Andrew Aguecheek.

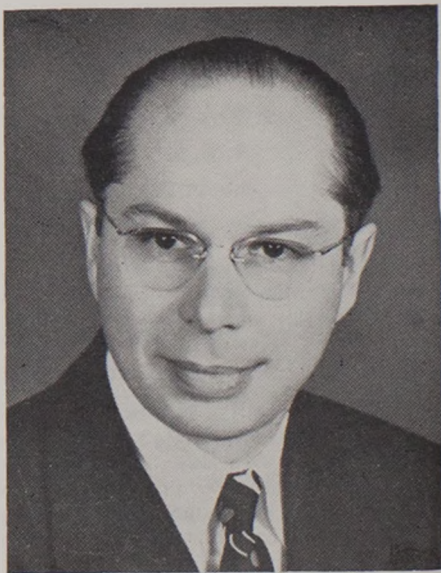
THE DIRECTORS



FIRMAN H. (Bo) BROWN, Jr.
Director

A graduate of Montana State University and a Royal Masquer, Bo Brown returned to the campus for the 1956-57 academic year as visiting lecturer in Drama. He has done graduate work at MSU and Columbia University and is completing his doctorate at the University of Wisconsin. For four years Brown was drama director and director of the public service division at Northern Montana College, Havre. From 1952 to 1954 he served as editor for the *Montana Institute of Arts Quarterly*. While at Wisconsin he was publicity director for the Wisconsin Players and television coordinator for the State Historical Society. He directed a televised production of *The Imaginary Invalid*, and appeared in *Candida* and *As You Like it*. During the current season he has directed Montana State University productions of *The Skin of Our Teeth*, *Amahl* and the Night Visitors, *The Importance of Being Earnest*, *Riders to the Sea* and *Trial by Jury*.

A native Montanan, Clemen M. Peck has a long career in technical theater. He joined the faculty of Montana State University in 1955 and is acting chairman of the drama department. He is a graduate of Montana State College and the State University of Iowa, and has done graduate work at the Chicago Art Institute, the University of Pennsylvania, and the International School of Art in Mexico. Mr. Peck worked for two years as a commercial artist for the American Crayon Company in Sandusky, Ohio, and for twelve years he was a teacher of art at Great Falls high school and theater technical director. From 1945 to 1955 he was technical director of theater at Temple University. Mr. Peck is known to many Montanans for his work at Virginia City where he has been technical director for the Virginia City Players for six seasons. He has been the designer and technical director of more than 135 plays and musicals.



CLEMEN M. PECK
Designer and Technical Director

THE PLAYERS

HEATHER McLEOD (Viola) is a sophomore drama major. She has appeared in MSU productions of **Cinderella**, **Blithe Spirit**, **The Skin of Our Teeth** and **The Importance of Being Earnest**. She has also been a frequent backstage worker, handling properties and lighting. Her home is in Helena.



HEATHER McLEOD

DEAN BIESEMEYER (Orsino) makes his first appearance in a major Masquer production in **Twelfth Night**. He has appeared in **Salome**, an MSU studio production, and in **Don Giovanni** and **Rigoletto** at the University of Arizona. Me Biesemeyer's home is in Tucson, Ariz., and he is a senior in wild-life technology.



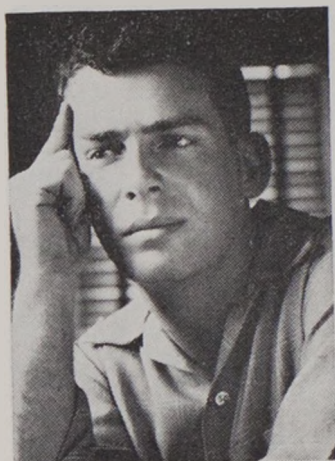
DEAN BIESEMEYER

DOLORES VAAGE (Olivia) is assistant to the director and in charge of make-up in addition to carrying a leading role in **Twelfth Night**. A sophomore drama major whose home is in Missoula, Miss Vaage has appeared in **Salome**, **The Skin of Our Teeth**, **Blithe Spirit**, **No Exit** and **The Crucible** at MSU and in **The Pleasure's All Mine** at the University of Washington.



DOLORES VAAGE

THE PLAYERS



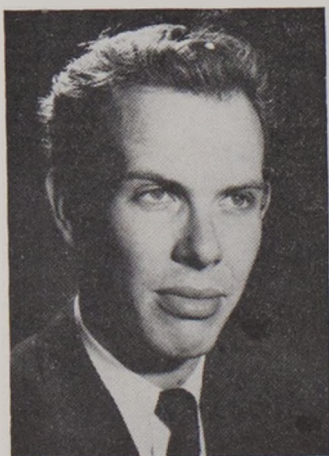
BRUCE CUSKER

BRUCE CUSKER (Feste) is a veteran Masquer performer and has been a member of Masquer touring companies of **Othello** and **The Taming of the Shrew**. He has also appeared in **The Importance of Being Earnest**, **The Lady's Not for Burning**, and **Amphitryon 38**. Cusker is a senior majoring in education and his home is in Missoula. He is assisting with lighting for **Twelfth Night**.



DOUG GIEBEL

DOUG GIEBEL (Sir Toby Belch), a junior liberal arts major from Big Sandy, toured with the Masquer company of **The Taming of the Shrew** in 1955. He has also appeared in **The Crucible**, **Crime and Punishment** and **The Twelve Pound Look**. He was stage manager for **Carousel**, technical director for **No Exit**, and is stage manager for **Twelfth Night**. He directed and appeared in a reading performance of **Electra** at MSU this year.

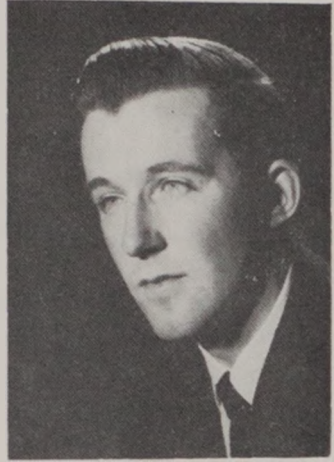


GORDON ROGNLIEN

GORDON ROGNLIEN (Malvolio) has been active in both ballet and theater at Montana State University. He is a junior drama major and has studied at the American School of Ballet in New York. He has appeared in **Death of a Salesman**, **Androcles and the Lion**, **The Taming of the Shrew**, **Apollo of Bellac**, and **The Lady's Not For Burning** at MSU and in **A Midsummer Night's Dream** at Whitworth College. He directed the studio production of **Salome** at MSU this year. His home is in Kalispell.

THE PLAYERS

ROBERT JOHNSON (Sebastian) is appearing for the first time with Montana Masquers. He is a senior in history and political science and his home is in Middlebury, Vermont.



ROBERT JOHNSON

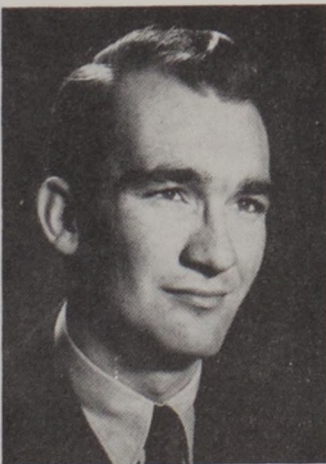
MARILYN STRICKFADEN (Maria) toured with Masquers in 1955 as assistant to the director of **The Taming of the Shrew**, and is costume mistress in addition to appearing in the cast of **Twelfth Night**. Theater secretary at MSU, Miss Strickfaden is a junior drama major from Great Falls. She has frequently managed the Masquer box office, and handled make-up, costumes and properties. She has appeared in **Electra**, **The Twelve Pound Look** and **The Taming of the Shrew**.



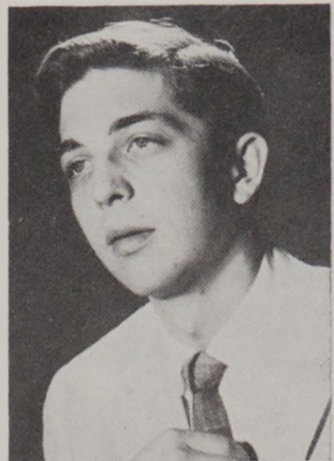
MARILYN STRICKFADEN

EDWARD BRODNIAK (Sir Andrew Aguecheek), a sophomore in political science from Kalispell, has previously appeared in Masquer productions of **The Skin of Our Teeth**, **Salome**, and **A Seraph Intercedes**. He has stage managed two Masquer productions, worked on stage crews and managed the Masquer box office.

MERRILL EVENSON (Antonio) is a member of the Montana State University Jubileers and has sung in the campus productions of **Carousel**, **Amahl and the Night Visitors** and **Trial By Jury**. A sophomore from Hardin, Evenson is majoring in business administration.



MERRILL EVENSON



EDWARD BRODNIAK

THE PLAYERS



BILL KEARNS

BILL KEARNS (Fabian), a sophomore from Miles City, has appeared in **Salome**, **The Importance of Being Earnest**, and **The Skin of Our Teeth** at MSU. His theater experience in Miles City includes parts in **This Way to Heaven**, produced by Custer County Junior College, and in **Two Blind Mice, Lo and Behold**, and **Petticoat Fever**, produced by the Barn Summer Theater. Kearns has handled directing assignments in Miles City and is in charge of properties for **Twelfth Night**. His major is English.



JOHN MELTON

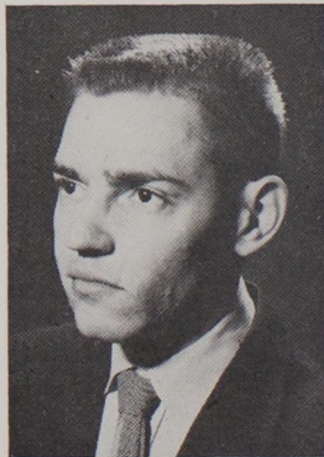
JOHN MELTON (a Sea Captain and An Officer) is making his second appearance with Montana Masquers. Melton was seen previously in **The Importance of Being Earnest**. His home is in Kalispell and he is a freshman major in business administration. He is assisting with lighting for **Twelfth Night**.

DAN HOFFMAN (Valentine) is a sophomore drama major. He has been active in music and theater at MSU, appearing in **A Seraph Intercedes**, **Carousel**, **The Skin of Our Teeth** and **The Sisters McIntosh**, a studio production.

JEFF WATSON (Curio and A Priest) appeared previously in **The Skin of Our Teeth**. His home is in Sturgis, S.D., and he is a junior in the music school.



DAN HOFFMAN



JEFF WATSON

DRAMA AT MONTANA STATE UNIVERISTY

Drama began at Montana State University soon after the founding of that unit of the Greater University of Montana in 1893. Montana Masquers, the banner under which the Department of Drama and the Associated Students of Montana State University produce their plays, was organized in 1904 as the Quill and Dagger Society, and is the oldest continuing organization on the Missoula campus. Since that time, the Department and Masquers have established an academic major of sound repute, seen many graduates go on to successful professional careers, and offered for Montana students over two hundred major productions. These accomplishments are founded upon belief in broad academic study coupled with technical training in actual play production.

As a department in the College of Fine Arts, Drama today provides MSU students with a four-year course of study leading to the Bachelor of Arts degree, in addition to offering study and training to those students whose major interest lies in other academic areas, but who wish to become acquainted with the drama field.

Drama majors at MSU concentrate strongly upon courses in the field of liberal arts. Their courses in drama stress dramatic literature, history, direction and theory. Technical proficiency comes from study in set design and construction, costuming, make-up, and lighting. Plans are now underway to offer specific training in television production.

Masquer productions are staged throughout the year to provide practical training for majors and non-majors. Two theaters on campus, the 1500-seat University Theater and the 285-seat intimate Simpkins Little Theater provide facilities for varied experiments in many types of production.

Drama majors gain valuable knowledge of acting and staging through work in the plays produced. A series of studio productions offer them a chance to try their hand at direction in these student-produced and directed plays. The annual Masquer state-wide tour offers experience in the split-timing essential in touring shows.

As a department in the College of Fine Arts which also includes Music, Art, and Dance, Drama thus is closely associated with the other art fields. Professional opportunities for MSU drama graduates includes teaching in high school and college and work in children's theater, community theater, radio, television, and the motion picture. The demand for such graduates far exceeds the supply.

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